



INSPIRED BY COMMUNITY







Contents

03 Message from the Minister

04 Message from the Board Chair

06 Message from the Interim Director and CEO

08 New Brand Identity

10 2022-23 Highlights

13 Exhibitions

25 Programs

41 Supporters

47 Acquisitions

53 2022-23 Financial Statements



> Message from the Minister

The Art Gallery of Nova Scotia is a vital part of Nova Scotia's culture. Art has the power to bring people together, to tell diverse stories, and to showcase a wide array of points of view.

Over the past year, the AGNS has had numerous successes – from programming and exhibits, to pioneering inclusivity in the arts.

I am thrilled to see that the Autism Arts Program was selected for the 2022 Premier's Award of Excellence. In addition, the AGNS has done a lot of work on health and wellness programs, including the Artful Afternoon and Afternoon Shift programs, which prioritize the mental health of people in Nova Scotia ages 16-30, and those experiencing memory loss with Alzheimer's. Programs like these foster community and showcase art as an integral part of our wellbeing as Nova Scotians. With these achievements, the future of the AGNS and of art in Nova Scotia is bright.

It is important that Nova Scotians and visitors can access and enjoy art, celebrate our diverse and unique stories through the arts, and learn more about how art impacts our culture as Nova Scotians and Canadians.

I am excited for the future of the AGNS and all that we will continue to accomplish together.

The Honourable Pat Dunn
Minister of Communities, Culture,
Tourism and Heritage





Message from the Board Chair

This year the AGNS, like many cultural institutions across the country, is in a time of change. The pause on the building project by the Premier's Office was a disappointment but the Board and Gallery staff were able to refocus to make 2022-23 a prosperous year.

In partnership with the Province, we were able to strengthen the governance model for the AGNS through the completion of a Crown review and the implementation of legislative changes. These changes have set a path for stronger governance and greater autonomy for the Gallery and its Board. This year saw new appointments to the Board and the establishment of a new selection process for board applicants, with the effort to diversify the Board while also setting staff up for success.

Along with governance improvements, Gallery staff worked diligently on increasing revenue, visitation, and building stronger relationships with supporters, partners, and communities across the province. The AGNS partnered with institutions across Canada to bring new exhibitions and conversations to the region while working with communities close to home to present a regional narrative.

I would like to congratulate the AGNS staff and volunteers on an outstanding year and would like to thank all those who contributed to this success.

Grant Machum
Board Chair, 2022-23



BUILDING STRONG



RELATIONSHIPS.



Message from the Interim Director and CEO



In this first year back to our full operating program post COVID-19 closures, resilience was on display at the AGNS. We re-engaged community through our active public program, presenting artist talks, Make Days, and award-winning health and wellness initiatives. We built on the conversations being had with our communities and launched an award-winning visual identity for the Gallery, rooted in the way artists lead, through storytelling and societal reflection.

The AGNS team worked to listen as we temporarily turned our attention away from the building project and invested in our interactions with communities. We heard that the Gallery is a valuable asset, offering a place for important stories to be told. We are a place where all visitors can experience the intrinsic benefits of art and its significant role in guiding us through the emotional journey

of confronting illness or injury, and its ability to aid in processing challenging emotions during emergencies or difficult events. Through the ups and downs, highs and lows, the artwork offers the tools for resiliency.

Centering our activities on art, artists and our visitors, our team opened seven new exhibitions and partnered with institutions across the country to bring artists' work to life. Our team reinstalled the Scotiabank Maud Lewis Gallery, worked with the PHI Foundation to showcase photographer Stan Douglas, and partnered with the National Gallery of Canada to activate the 2022 Canadian Pavilion at the Venice Biennale. We showcased recent acquisitions to the provincial art bank collection in the exhibition at the Western Branch.

We heard the need to respond to important conversations with action—Jessica Wiebe's *Cover and Conceal* let our visitors in on conversations about the conflict in Ukraine, about PTSD in our military veterans and their families, and allowed real action in the form of camouflage nets being sent to the front lines.

It is with that same sense of optimism and resilience that I look to this coming year and the role the Gallery plays in offering a place for important conversations, enhanced well-being, and a stronger cultural economy.

Thank you to our volunteers, staff, supporters, artists, makers, and producers for being part of the critical work taking place at the AGNS and in the arts community across Nova Scotia.

Sarah Moore Fillmore
Interim Director and CEO

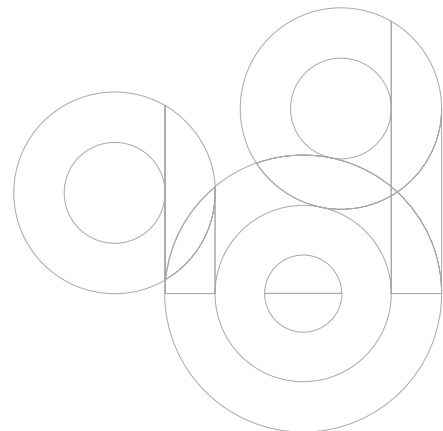


> New Brand Identity

In 2022-23 the Gallery undertook a project to better capture the essence of the AGNS and to deliver an enhanced brand experience that supports the modernized vision and future ambitions of the institution. The new brand identity for the AGNS was inspired by and developed in consultation with community to ensure the AGNS is reflective of the communities we serve.

The new brand identity shows the AGNS as an intersection of creative expression, the society it represents and the landscape it lives in. The new logo starts audiences on a journey that is fluid and full of exploration, discovery and surprise, much like the gallery experience itself.

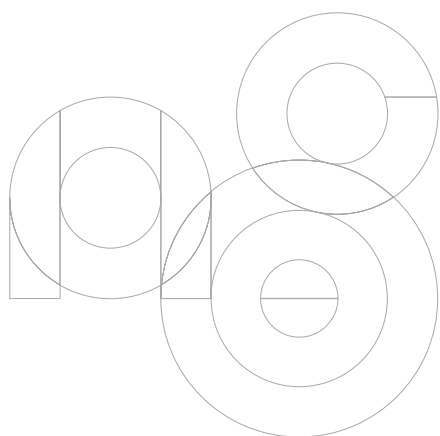
The new brand is leading the way in informing the Gallery's public offerings and programming. The Gallery aims to provide a space for free thinking and dialogue with art and artistic practise at its core, to create an experience that inspires us to expand how we think about the world around us. That starts with a strong brand.



EXPLORATION. DISCOV

Like the communities we are a part of, we are constantly growing.

Reinventing, Inspiring, Striving.
To be a gallery for all people.



ERY. SU

49,306

people visited

62,843

people took a virtual tour



1,221

campers

133

works acquired



1,332,073

people reached through social media

38,035

people engaged through social media

181,510

website users



1,594

members

100

artists on view

1,597

students participated
in our school outreach

10

exhibitions





2022-23 EXHIBITIONS

The Art Gallery of Nova Scotia's exhibition program has been built upon a framework of collaboration, engagement, diversity, stewardship, and the continued recognition and support of artists and their ability to change how we experience and understand the world.



This year we welcomed hundreds of AGNS Members, supporters, and community partners to our exhibition openings.

Stan Douglas: Revealing Narratives

For over 30 years, Stan Douglas has devoted his work to the investigation of the image; the technologies of their making, their aesthetic languages and their dynamics of power. This exhibition presented the Canadian premiere of Stan Douglas' most recent photo series *Penn Station's Half Century* (2021) and *Disco Angola* (2012).

Stan Douglas, *Two Friends*, 1975 (detail), 2012. Courtesy of the artist and David Zwirner.



PIRES US TO THINK.

Through intense research into archival photographs, period costumes and decor, Douglas crafted “snapshots” for each of these two series of works. In a time of ‘fake news’ and our own experiences with historical uncertainty, these two series explored the many conceptual, formal, and technical elements of an image, to demonstrate that there is always more than one side to a story.

This exhibition was organized by the PHI Foundation for Contemporary Art, Montreal.

At the opening celebration in June, members, donors, and stakeholders joined the Art Gallery of Nova Scotia in welcoming artist Stan Douglas and exhibition curator Cheryl Sim (photo 1).



**Maud Lewis
Gallery Refresh**

Since 2013, the last time the Scotiabank Maud Lewis Gallery had been updated, global interest in the life and work of Maud Lewis has grown with the release of a movie based on her life, new books published, and new artworks discovered. These have all added depth and complexity to the story of a woman, her life, and her artwork.

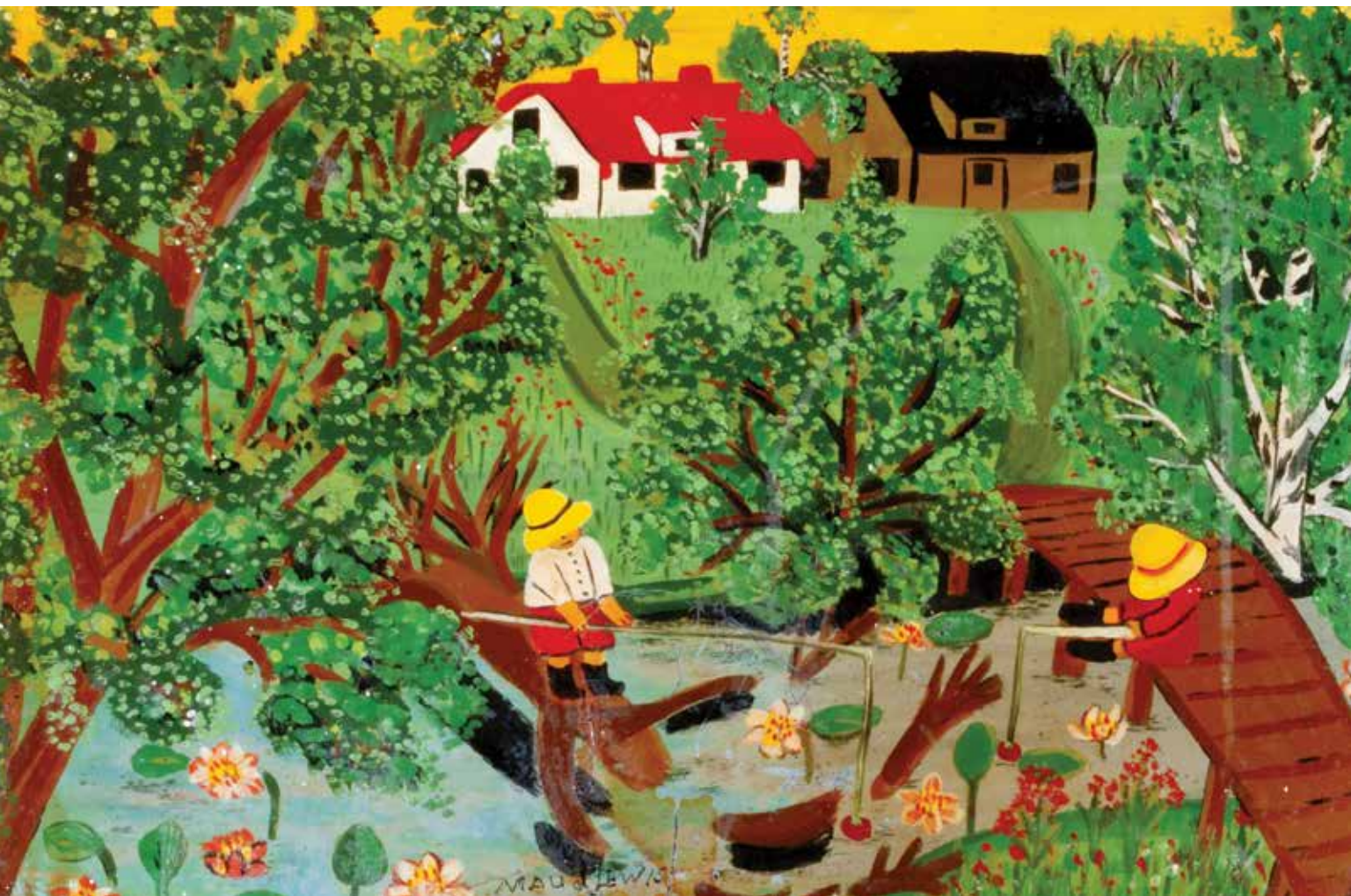
The AGNS was pleased to have had the opportunity to refresh this permanent exhibition to better convey aspects of Maud's story. Visitors are now able to view never-before-seen paintings, thanks to the generosity of a number of private collectors, and learn more about Maud's life.

Maud's impact continues to grow far beyond this province, and her unique and colourful artwork continues to capture the hearts of people around the world.





(Above left) Maud and Everett Lewis stand in front of their house. (Above right) Maud Lewis, *Untitled [Cat with Yarn and Butterflies]* (detail), 1960s. Private collection. (Below) Maud Lewis, *Painted Tray: Children Fishing in Brook* (detail), c late 1940s/1950s. Private collection.



Realism's Reach

In this exhibition, multiple generations of artists have, through keen observation and self-reflection, painted their own cultural identities, landscapes, domestic environments, virtual realities, or even dream-like visions. *Realism's Reach* explores some of the many ways artists in this region have either responded to or expressed their own realities through their work, and how they consider the space between perspective and perception (photo below).

Nova Scotia Spotlight

The Nova Scotia Spotlight series highlights recent acquisitions to the Art Gallery of Nova Scotia's Permanent Collection by artists contributing to the province's cultural heritage. This year's spotlight featured Halifax artist Steve Farmer.

With support from Michelin North America (Canada) Inc. and the Donald R. Sobey Family Foundation in memory of Robert W.M. Manuge.



Nova Scotia Art Bank 2020-21

At the Western Branch, the AGNS partnered with Arts Nova Scotia to highlight work selected for the Nova Scotia Art Bank Purchase Program in 2020 and 2021. This exhibition featured 42 contemporary artists from across Nova Scotia. Artists, community members, and AGNS staff gathered to celebrate the exhibition opening (photo 1).



1

Ta'n a'sikatikl sipu'l | Confluence

The AGNS presented a re-hang of the exhibition *Ta'n a'sikatikl sipu'l | Confluence*, the opening of *(Tea)chings*, a space for artwork created through Indigenous-centred programming by community members (photo 2), and an update of the *Mi'kma'ki Artists' Spotlight*, featuring Megan Kyak-Monteith (photo 3).



3

Permanent Collection

Two group exhibitions from the Permanent Collection were on view throughout the year, including *The Shape of Cities* and *The Waterline: Islands and Connectivity*.



2

Maud Lewis

Maud Lewis, a national travelling exhibition, organized and circulated by the McMichael Canadian Art Collection, opened in November at the Gallery.

Featuring more than 100 works by the beloved folk artist, the exhibition focused on Maud's lasting artistic accomplishments, featuring many never-before-seen works of art. Maud holds a special place in the heart of Nova Scotians, and as a celebrated artist, she holds an important role as an incredible ambassador of Nova Scotia's culture. After touring the country for a number of years, sharing the 'Maud effect' with Canadians coast-to-coast, the AGNS was delighted to be the exhibition's final stop —bringing Maud home.



(Above) Maud Lewis, *Untitled (Butterflies)* (detail), Early 1960s. Private Collection.

The Cat Came Back marketing campaign, a play on the century-old folk song of the same name, leaned into the 'return' of Maud Lewis to Nova Scotia. Through outdoor, radio, and online advertising this campaign reached over 14 million people and won five creative advertising awards!



Exhibition Orgnaizer



Lead Sponsors



Exhibition Contributor



With Support from





Through events, community programs, exhibition openings, and regular visitation, the AGNS welcomed almost 50,000 visitors this year.







2022-23 PROGRAMS

AGNS programs help make the Gallery an inclusive gathering place that connects people with art.

This year the AGNS hosted numerous programs for visitors of all ages. Through hands-on activities, lecture-style artist talks, engaging artist responses, camps, and collaborative partner programs, visitors were able to experience art through a variety of lenses.



Through art, we can generate a greater understanding of others' lived experiences.

**Jessica Wiebe:
Cover and Conceal**

Since the full-on invasion of Ukraine by Russia, Ukrainian men, women, and children have been making camouflage nets by hand to be sent to their troops on the front lines. Artist and Veteran Jessica Lynn Wiebe understands the profound necessity to cover and conceal when being faced by opposition on the frontlines, which moved her to action on a collaborative project that would allow Nova Scotia to help Ukrainians.



ART FOR PROTECTION.

With funding from the True Patriot Love Foundation and support from the AGNS, Wiebe developed and facilitated a series of thought-provoking workshops at the AGNS, which allowed community members to participate in the construction of three large-scale camouflage nets. Using old clothing and fabric materials, Nova Scotians wove, tied and knotted various shades of green, brown and white using camouflage techniques and patterns found in military instructions from WW1 and WW2.

These workshops allowed for a deeper conversation and reflection on the importance of supporting military communities and those impacted by war and conflict.

While participants added to the nets, they engaged in dialogue on war, conflict, and peace — many stories reflected military, ancestral, immigration, and refugee narratives. People recognized that while we may not see active combat in Canada, we are all directly impacted by it.

Within the Gallery, Wiebe's life experiences and artistic training provided her with the tools to create a safe gathering space to raise awareness and encourage this dialogue.

On March 27th, the shipment of nets, along with a book full of messages, 100 Canadian chocolate bars, and two bottles of maple syrup was dispatched to the platoon commander at the field base. The three large nets created in Nova Scotia are now providing concealment for Ukrainians on the frontlines (photo below).



Make Days

The AGNS welcomed many new and returning visitors to our Make Days this year. This studio program is designed as an intergenerational art workshop that leads participants through short art lessons and introduces art techniques or processes. Hosted by artists who bring rich technical, creative, and process-based approaches to the sessions, the hands-on activities offered during Make Days support key exhibitions on view at the Gallery and current events.

Highlights included: Exploring themes in the exhibition, *Shape of Cities*, participants added to a collaborative city landscape with the guidance of Intern architect, Isioma Mafiana (photo 1).

Artist Agne Kubiliute taught visitors to create watery illusions during *Islands and Connectivity*, layering materials and glue to create depth in and around 'island' structures (photo 2).

The Art Gallery of Nova Scotia is pleased to work with staff at the YMCA to facilitate meaningful art experiences for newcomer families. For a Make Day inspired by Maud Lewis' artwork, artist Mary Ogembo encouraged visitors to reflect on their communities and notions of home (photo 3).



Special Events

The Gallery hosted open studios and was the site of two special projects for Nocturne: *It Takes Generations* by Letitia Fraser and *Grammar of War – Remnants* by Kaashif Ghanie.

Workshop participants learned how to create a Maud Lewis inspired cat made of needle felting with artist Nancy Keating.

The Gallery launched Painting & Pints, a paint night series that led participants through creating their own Maud Lewis inspired painting.

In-Gallery Activities

Our Painted House drop-in program encouraged visitors to create their own 'shingle' to add to the large-scale house re-creation, inspired by Maud's real house (photo 4).

Summer Art Camps

Using playful themes, our week-long camps engaged campers in artistic experiences all summer (photo 5).



Summer Art Camps supported by:



Creative Minds

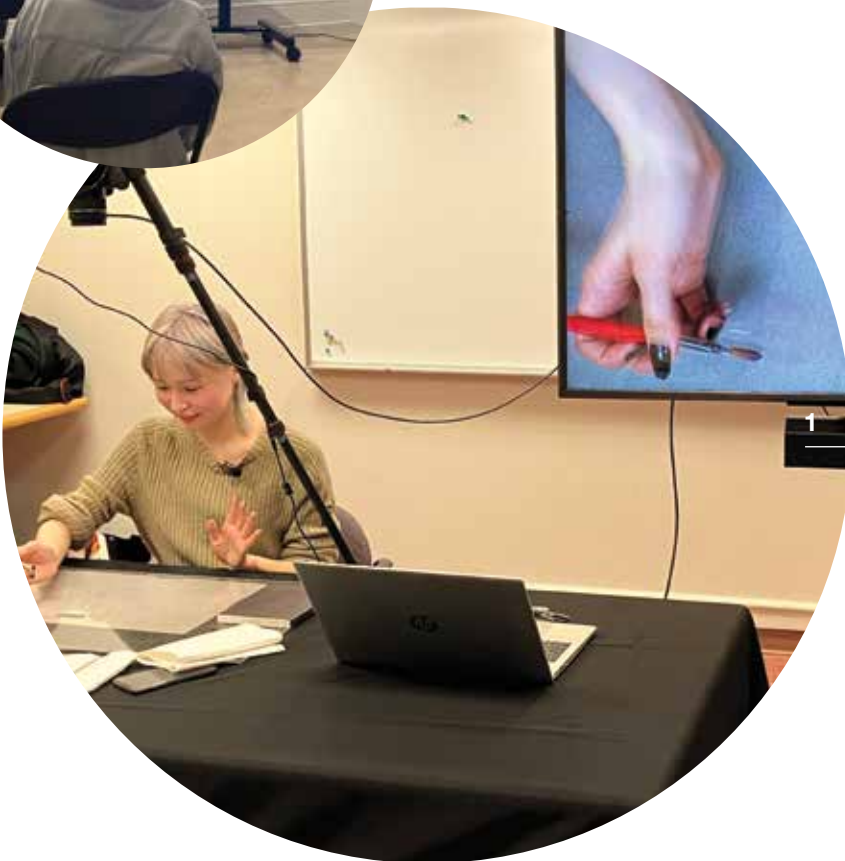
The re-launch of our public program Creative Minds invited community leaders and creatives to respond to current events, exhibitions, or art on view at the AGNS through this program series.

We know that artists are often those who first articulate and share responses in relation to things happening in society. Through conversation, music, poetry, or movement, Creative Minds aims to provoke new ideas and create more understanding of the artists, their work, and to champion those working to push the boundaries of their artistic profession.

Megan Kyak-Monteith, the featured artist in the *Mi'kma'ki Artists' Spotlight* in the exhibition *Ta'n a'sikatikl sipu'l | Confluence*, led visitors through a demonstration of creating painted animations (photo 1).

In partnership with Prismatic Arts Festival, artist Brandon Hoax discussed their recent series *MOVEMARROW*, a project originally set out to create and give away ribbon harnesses, that turned into explorations of queer Indigenous reciprocity and collaboration through gift-giving and online connection (photo 2).

In conjunction with the exhibition *Stan Douglas: Revealing Narratives*, Robert Bean, Barbara Louder and Juanita Peters presented a conversational walking tour in the historic core of Kijipuktuk (Halifax). Stories and other mythmaking were examined, and the group considered the ways Douglas presents visual explorations of speculative histories (photo 3).



At the Western Branch, Erin Comeau walked visitors through foraging and discovery practices that help guide her creative process. Textile artist and printmaker Julie Rosvall shared how she went from knitter to printmaker, and her love of capturing patterns and textures. She led visitors through textile relief printmaking (photo 4).



3





Autism Arts

Autism Arts, a 17-year partnership program between the Art Gallery of Nova Scotia and Autism Nova Scotia, received national recognition this year with the 2022 Canadian Museum Association's Award for Outstanding Achievement in Audience Outreach, and an Honourable Mention for the Autism Arts publication. Designed for children and youth on the autism spectrum, these art classes offer artist-facilitated studio activities, gallery explorations, and annual exhibitions (photo 1). Autism Arts demonstrates how, collaboratively, we can build more inclusive and equitable art experiences for all Nova Scotians, and together have stronger and deeper impact in our communities. This year we had 671 participants in Autism Arts and the program was also recognized with the 2022 Premier's Award of Excellence.

Attending Artful Afternoon has brought back my love of artmaking.

— Artful Afternoon Participant

Autism Arts is presented in partnership with:



Artful Afternoon

In partnership with the Alzheimer Society of Nova Scotia, for 10 years the Artful Afternoon program for those with dementia and their care partners has offered a program that includes an interactive tour and a related artmaking experience in studio at the AGNS (photo 2). Designed as a welcoming space for people to connect with art and one another, this program continues to flourish under the thoughtful and creative facilitation and care of artist Lux Habrich, volunteers, and dedication from two deeply committed partner organizations. This year we welcomed over 230 participants through two formats — in-person and virtually, which enabled greater accessibility with this community. Kits were prepackaged and delivered for the virtual option (photo 3).



ArtsSmarts and ArtReach

The ArtReach and ArtsSmarts programs provide the opportunity for teachers to integrate art into any subject in the school curriculum. Students learn directly from Nova Scotian artists in creative workshops that enrich their school experience.

(photo 4) Artist Kyle Bridgett delivered a workshop to students at Whitney Pier Memorial Middle School.



Afternoon Shift

The Afternoon Shift program, supporting young adults with mental health challenges, was delivered directly in communities, serving youth throughout the region.

ArtsSmarts/ArtReach supported by:



Afternoon Shift supported by:



Artist Talks

This year, in conjunction with highlight exhibitions, the Gallery hosted two special events in partnership with the Halifax Public Library. This new partnership has allowed the Gallery to further its reach into the community while bringing world class art experiences to Nova Scotia.

In June 2022, world-renowned artist Stan Douglas engaged an audience of more than 100 people at the Halifax Central Library. During this special presentation, Douglas discussed his work on view at the 2022 Venice Biennale, his interests and inspirations, as well as his work on view in the exhibition *Revealing Narratives* (photo below).



In conjunction with the national touring exhibition *Maud Lewis*, in March 2023, the AGNS hosted three conservators who engaged over 150 audience members with their contributions to the preservation of Maud Lewis' art and legacy.

Craig Dix discussed his role in relocating and reassembling Maud's *Painted House* in its permanent home at the Gallery.

Jennifer Fotheringham assisted in the house's restoration and spoke about the conservation of the painted objects within the house.

Michelle Gallinger spoke about treating Maud Lewis paintings and the conservation issues she encounters with these works (photo 1).



Art programming with community partners allows new audiences to engage with artists and their work.



Artist Talks

In partnership with the National Gallery of Canada, the AGNS had the opportunity to host Tyshan Wright, the 2022 Sobey Art Award Finalist for Atlantic Canada (photo 1). Wright selected the AGNS to host his community outreach program, in conjunction with the Sobey Art Award. Tyshan discussed his practice to a sold-out crowd in January 2023, which involves creating mixed-media representations of Jamaican Maroon instruments and ceremonial objects, examining the expulsion of Maroons from Jamaica to Halifax in 1796.

1



Venice Biennale

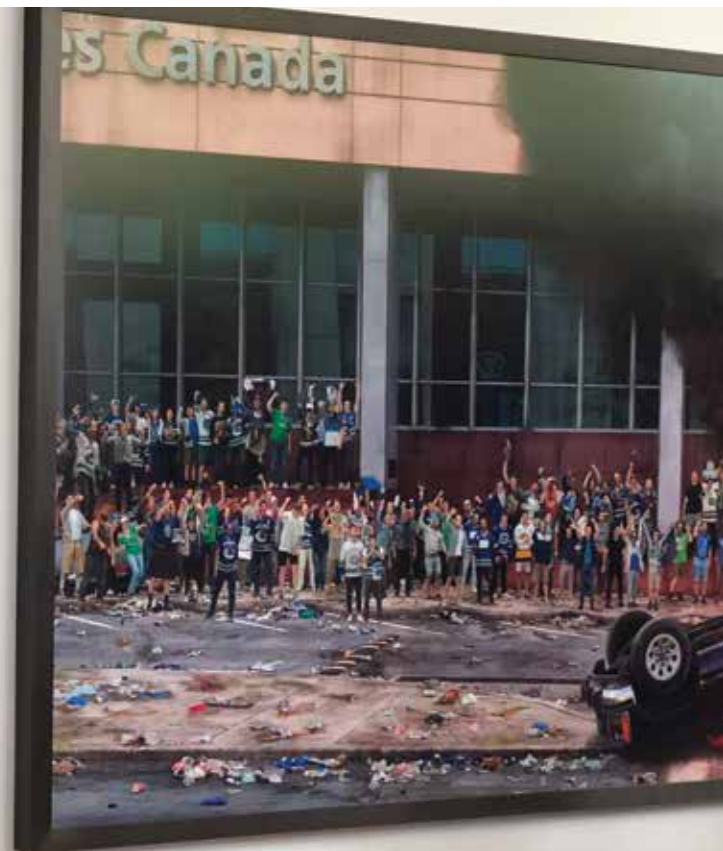
La Biennale di Venezia is the oldest and most important curated contemporary art event in the world. With international visitor attendance well over half a million per season, this prestigious event offers Canadian artists unparalleled contact with the world's top contemporary curators, collectors, dealers, arts writers, influencers and other artists.

This is the only international visual arts exhibition Canada sends official representation. This past year, artist Stan Douglas was selected and the Art Gallery of Nova Scotia supported the presentation of the Canadian Pavilion at the Venice Biennale (photo 1).

The Art Gallery of Nova Scotia worked with Douglas to present his work here in Halifax in June 2022, in partnership with the PHI Foundation, Montreal and David Zwirner Gallery, NY.



1





The AGNS was thrilled to welcome new and returning visitors to the Gallery through a wide array of programs and events like Nocturne, Painting & Pints, Art Camps, BMO Free Access Thursday Nights and other compelling initiatives.



BMO Free Access Thursday Night presented by:







2022-23 SUPPORTERS

The Art Gallery of Nova Scotia thanks everyone in our community of support—our visitors, donors, members, and volunteers—for your generosity and dedication. The warmth and appreciation you extend are gratefully received. Thank you for helping secure a strong future for the AGNS.



The Art Gallery of Nova Scotia gratefully acknowledges our community of supporters for contributions made between April 1, 2022 and March 31, 2023.

Government

Arts Nova Scotia
 Canada Council for the Arts
 Province of Nova Scotia
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 Elizabeth Precious
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Names in bold indicate 10+ consecutive years of giving. Patron Members appear with an asterisk.

Thanks to your continued investment in the
AGNS, we're making art more accessible.

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Robbie & Jean Shaw
Susan Sherwin & Richmond
Campbell of THE JADE Fund*
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Campbell*
Yarmouth Art Society
Anonymous (2)

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the 101 donors who made gifts
under \$250.

In Honour of

Loes Loots
Steven Tan

In Memory of

Emma Buenaventura
Mollie Covert
Gerry

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 Nova Scotia Regional School Boards
 PHI Foundation
 The Power Plant
 Prismatic Arts Festival
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 Support4Culture
 True Patriot Love Foundation
 Wonder'neath Art Society
 Writer's Federation of Nova Scotia
 YACRO, Yarmouth
 YMCA



2



1

> Patron Program

Supporters of the Patron Program are dedicated philanthropists who contribute significant funds to the AGNS each year. Patron Members and Supporters take part in an enriched member experience and enjoy access to exclusive events and art experiences with artists, curators, community leaders, and collectors.

This past year, highlights included a private preview of the traveling exhibition *Maud Lewis* (photo 1), a tour of The Blue Building with Founder/Director Emily Falencki (photo 2), and a captivating panel of Maud Lewis experts for *Maud at the Auction Block* (photo below).

The AGNS welcomed supporters to openings, talks, and special events in 2022-23. Our supporters believe in the importance of art and stepped up with increased support to help realize our vision of making art accessible for everyone. Membership is growing, with new and returning members eager to engage with art and consider new perspectives.

Thank you to all our Patron Supporters!
Your investment makes what we do possible.





1 | Jenny Yujia Shi, *Fire from Portraits of Those in Limbo (Plexiglass Form)*, 2022. Mixed media on gampi paper between plexiglass with hardware. Purchased with funds from the Fred and Elizabeth Fountain Endowment for Contemporary Art, 2023. 2023.6.1

2022-23 ACQUISITIONS

This year we were honoured to acquire 133 artworks from 28 artists. We are working on expanding and further diversifying the provincial collection to broaden our narrative, bolster work of artists in the region and beyond, and better reflect the AGNS vision and brand.



> Acquisition Highlights

2

2 | Tom Forrestall, *Some are Delaps / The Delaps*, 1970. Watercolour, gouache, and scratching out on Hi-Art Illustration Board, 37.8 x 51.0 cm. Gift of Marianna Richardson, Toronto, Ontario, 2022, with assistance from the Sheldon and Marjorie Fountain Endowment Fund. 2022.39

3 | Kayza Degraff-Ford, *Ghost Mask*, 2022. Oil on canvas. Purchased with funds from the Elisabeth Connor Endowment Fund, 2023. 2023.5




4 | Maud Lewis, *Letter to Doris Evelyne Teasdale*, 1963. Ink, paper, 15.6 x 10.5 cm (letter); 9.0 x 15.2 cm (envelope). Purchased with funds from the Sheldon and Marjorie Fountain Endowment Fund, 2023. D2023.1

5 | Brian Burke, *SUDDENLY IT WAS AS THOUGH NOTHING HAD HAPPENED* (from the series *PREDICAMENT*), 2007-2008. Oil on canvas, 122.0 x 182.5 cm. Gift of Judith Scherer Burke, Murray Harbour, Prince Edward Island, 2022, with assistance from the Fred and Elizabeth Fountain Endowment for Contemporary Art. 2022.28

3

Dear Mrs Teasdale:
Just a note to
let you know I
haven't anymore
pictures left. They
have clean me
right out. I will
be starting
painting again
next month. when
I get some more
boards cut it

1125
Mrs. E. R. Teasdale
24 Murray Hill Dr
Dartmouth
N.S. Canada

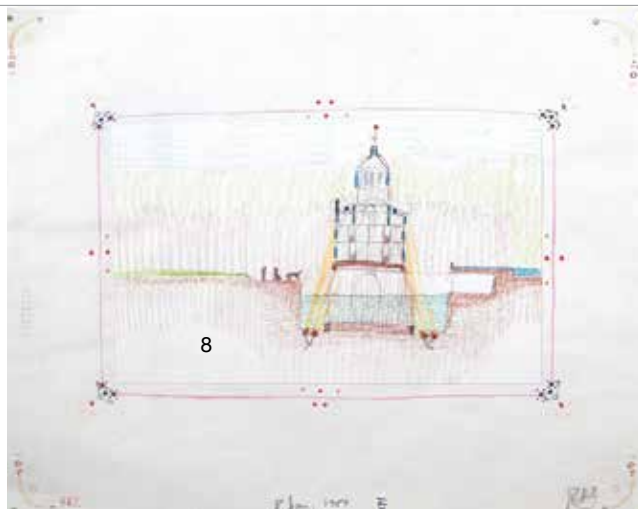


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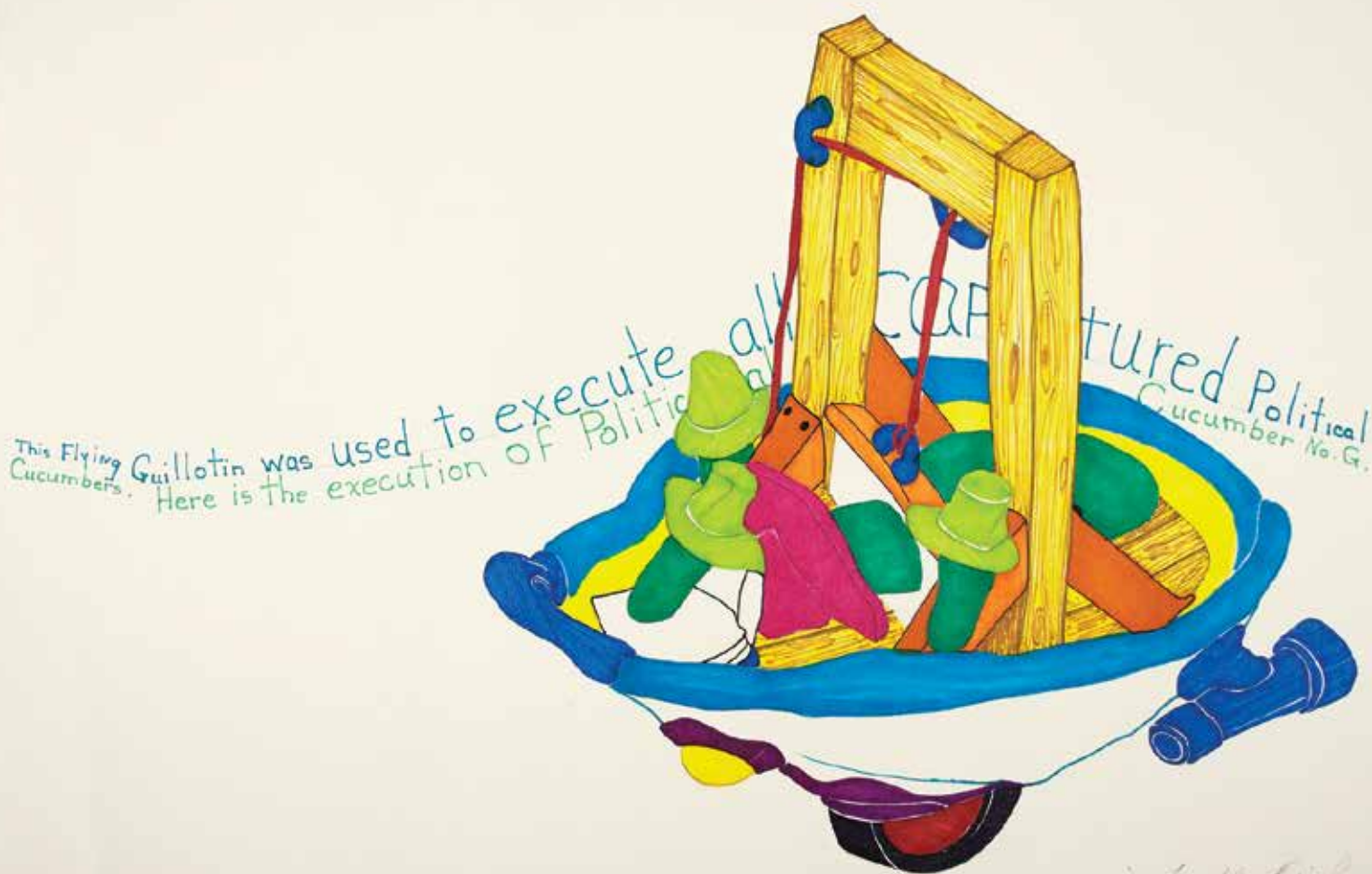
> Acquisition Highlights



6 | John E. R. Devlin, *Untitled (No. 121)*, 1989. Mixed media on paper, 21.5 x 27.8 cm. Gift of Henry Boxer, Richmond, England, 2022, with assistance from the Fred and Elizabeth Fountain Endowment for Contemporary Art. 2022.11

7 | Franklyn Heisler, *Untitled (Pickle & Cucumber War Machine)*, 1970s. Felt marker and graphite on paper, 46.0 x 63.5 cm. Gift of Michèle Raymond, Halifax, Nova Scotia, 2022. 2022.2

7





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8 | Maud Lewis, *Boats in the Harbour*, 1960s. Oil on pulpboard, 29.5 x 34.7 cm. Gift of Joanne Chambers, Almonte, Ontario, 2022, with assistance from the Sheldon and Marjorie Fountain Endowment Fund. 2022.25

9 | Henry M. Rosenberg, *Portrait of a Woman*, Unknown. Ink on wove paper, 37.0 x 24.5 cm (support). Gift of John and Norma Oyler, Halifax, Nova Scotia, 2022. 2022.44

10 | Maria F. Morris Miller, *Indian Hemp – Milk Weed*, 1840. Hand coloured lithograph on wove paper, 31.9 x 25.2 cm (support). Gift of John and Norma Oyler, Halifax, Nova Scotia, 2022. 2022.54



9



10



2022-23 FINANCIALS

Art Gallery of Nova Scotia
Statement of Financial Position

Year ended March 31	2023	2022
	\$	\$
FINANCIAL ASSETS		
Cash	2,147,135	2,356,062
Accounts Receivable	285,968	95,025
Inventory for Resale	226,019	153,318
Investments – Endowment	5,495,167	5,483,949
	8,154,289	8,088,354
FINANCIAL LIABILITIES		
Accounts Payable and Accrued Liabilities	2,280,729	2,039,522
Deferred Revenue	608,745	677,849
Retirement Health Benefits Obligation	276,000	–
	3,165,474	2,717,371
Net Financial Assets	4,988,815	5,370,983
NON-FINANCIAL ASSETS		
Tangible Capital Assets, Net	63,345	49,285
Prepaid Expenses	45,333	46,442
Other Assets	75,929	27,710
	184,607	123,437
Accumulated Surplus	5,173,422	5,494,420
Accumulated Surplus comprises of		
Accumulated Operating Surplus	4,031,972	4,182,161
Accumulated Remeasurement Gains	1,141,450	1,312,259
	5,173,422	5,494,420

Art Gallery of Nova Scotia

Statement of Operations and Accumulated Surplus

Year ended March 31	2023	2022
	\$	\$
REVENUE		
Operating	3,519,941	3,044,851
Programming	690,800	554,041
Gallery Shop	625,031	286,908
Capital Campaign	37,149	1,024,210
Other Revenue	241,350	117,256
	5,114,271	5,027,266
EXPENDITURES		
Salaries and Benefits	2,850,391	2,411,735
Programming	536,299	533,789
Administration	429,212	244,859
Gallery Shop	338,471	200,183
Development and Marketing	281,576	147,994
Capital Campaign	199,342	1,024,210
Western Branch	109,118	137,973
Acquisitions	53,979	4,012
Visitor Experience	43,349	14,274
Building Operations	38,719	14,219
Building Project	28,547	155,166
	4,972,003	4,888,414
	142,268	138,852
Amortization of Tangible Capital Assets	24,557	27,849
Surplus Before Unusual Adjustments	117,711	111,003
Retirement Health Benefits Past Service Costs	(267,900)	–
Annual Surplus (Deficit)	(150,189)	111,003
Accumulated Operating Surplus, Beginning of Year	4,182,161	4,071,158
Accumulated Operating Surplus, End of Year	4,031,972	4,182,161

Art Gallery of Nova Scotia
Statement of Remeasurement Gains

Year ended March 31	2023	2022
	\$	\$
Accumulated Remeasurement Gains, Beginning of Year	1,312,259	773,348
Unrealized Gains (Losses) Attributable to Investments	(271,402)	545,946
Net Realized Gain (Loss) Reclassified to Statement of Operations	100,593	(7,035)
Net Remeasurement (Losses) Gains for the Year	(170,809)	538,911
Accumulated Remeasurement Gains (Losses), End of Year	1,141,450	1,312,259





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David Gorman

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Interim Director/CEO,
ex-officio

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Marcy MacKinnon
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Partner

(as of March 31, 2023)

Art opens the door to self-expression.
It inspires us to think, to question, to grow
as individuals. It belongs to all of us.

